

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008



*András
Schiff*

Piano Recital
安德拉斯·席夫 鋼琴獨奏會



András Schiff

安德拉斯·席夫

鋼琴獨奏會 Piano Recital

1.3.2008

香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

演出長約1小時30分鐘，包括一節中場休息
Running time: approximately 1 hour and
30 minutes with one interval

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8 曲目 **Programme**

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為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artist and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



András Schiff 安德拉斯·席夫

安德拉斯·席夫1953年生於匈牙利布達佩斯，五歲習琴，師從伊麗莎白·沃道斯，後考進李斯特音樂學院，師從帕爾·卡杜沙教授、哥爾格·庫塔克和費倫茨·勞多斯；在倫敦期間則師從喬治·馬爾科姆。

席夫的演奏以獨奏會和專題音樂會系列為主，曲目包括巴赫、海頓、莫扎特、

András Schiff was born in Budapest, Hungary, in 1953 and started piano lessons at the age of five with Elisabeth Vadasz. He continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados and in London with George Malcolm.

Recitals and special cycles in the major keyboard works of J S Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann and Bartók, form an

貝多芬、舒伯特、蕭邦、舒曼和巴托克的鍵盤作品。2004年起，他開始演出一系列貝多芬專題音樂會，按寫作時序演出貝多芬32首鋼琴奏鳴曲，並在瑞士蘇黎世音樂廳現場錄音。

席夫過去曾與多個譽滿國際的樂團和指揮合作，現在則主要以指揮和獨奏者身份演出。1999年他創辦了安德烈·巴爾卡教堂室樂團；此外，他每年都會與歐洲室樂團合作。

1989至1998年，席夫出任在薩爾茨堡附近舉辦的月湖樂聚室音樂節藝術總監；1995年，他與海恩茨·霍利格在瑞士卡爾特修道院創辦了聖靈降臨節音樂節；1998年，席夫以「向建築大師帕拉迪歐致敬」為題，在維琴察奧林匹克劇院舉辦同類音樂會系列；2004至2007年間他出任威瑪藝術節常駐藝術家。

席夫屢獲殊榮，包括巴托克獎(1991)、克勞迪奧·阿勞紀念獎(杜塞多夫舒曼學會頒發，1994)、科蘇特獎(匈牙利最高榮譽獎，1996)、金帕拉迪歐獎(維琴察市頒發)、不來梅音樂節獎(頒予在國際上有傑出藝術成就的音樂家，2003)，2006年更成為波恩「貝多芬故居」榮譽成員。

2007年，席夫展開了一項重要的莫扎特計劃，此後數年，他會參與編輯新版莫扎特鋼琴協奏曲，為原有的鋼琴聲部編上指法，並在原作散佚了華彩樂段的地方補上華彩樂段。此外，席夫將為巴赫兩冊《十二平均律鍵盤曲集》(Henle原典版)新版本編上指法。

席夫獲布達佩斯、代特莫爾德和慕尼黑三地的音樂學院委任為榮譽教授。

important part of Schiff's activities. In 2004 he began performing a complete cycle of the 32 Beethoven Piano Sonatas in chronological order, recording them live at the Tonhalle, Zürich, Switzerland.

András Schiff has worked with most of the major international orchestras and conductors, but nowadays performs mainly as a conductor and soloist. In 1999 he created his own chamber orchestra, the Cappella Andrea Barca. In addition, he works each year with the Chamber Orchestra of Europe.

From 1989 until 1998 Schiff was artistic director of the Musiktage Mondsee chamber music festival near Salzburg. In 1995 together with Heinz Holliger, he founded the Ittinger Pfingstkonzerte in Kartause Ittingen, Switzerland. In 1998 Schiff started a similar series entitled Hommage to Palladio, at the Teatro Olimpico di Vicenza and between 2004 and 2007 he was artist in residence of the Kunstfest Weimar.

Among other high distinctions, András Schiff was awarded the Bartók Prize in 1991; the Claudio Arrau Memorial Medal from the Robert Schumann Society, Düsseldorf in 1994; the Kossuth Prize, the highest Hungarian honour in 1996; the Palladio d'Oro by the City of Vicenza; and the Musikfest-Preis Bremen (for outstanding international artistic achievement) in 2003. In June 2006 he became an Honorary Member of the Beethoven House in Bonn.

In 2007 Schiff began an important Mozart project. Over the next few years he will work on an edition of Mozart's Piano Concertos, contributing fingerings to the original piano parts and adding cadenzas where the original cadenzas are missing. In addition, both volumes of Bach's *Well-Tempered Klavier* will be reprinted in the Henle original texts, with fingerings by Schiff.

András Schiff has been made an honorary Professor by the Music Schools in Budapest, Detmold and Munich.

舒曼 (1810–1856)

蝴蝶，作品2

序曲

急板

華貴的

活潑的快板

如歌的小快板

極快板

樸素的

生氣勃勃的快板

急板

速度轉慢

充滿活力的快板

終曲；快板

貝多芬 (1770–1827)

D小調第十七奏鳴曲，作品31/2《暴風雨》

緩板 快板 緩板 快板

慢板

小快板

– 中場休息 –

舒曼

C大調幻想曲，作品17

以完全的幻想與熱情來演奏

中庸地，精力充沛地

慢慢地，平靜地進行

貝多芬

C大調第二十一奏鳴曲，作品53《華德斯坦》

生氣勃勃的快板

引子：極慢板

輪旋曲：中庸的小快板

Robert Schumann (1810–1856) *Papillons, Op 2*
Introduzione
Presto
Pomposo
Allegro vivace
Allegretto cantabile
Allegro molto
Semplice
Allegro con brio
Presto
Meno mosso
Allegro con spirito
Finale. Allegro

Ludwig van Beethoven
(1770–1827) *Sonata No 17 in D minor, Op 31/2, Tempest*
Largo - Allegro - Largo - Allegro
Adagio
Allegretto

– Interval –

Robert Schumann *Fantasia in C major, Op 17*
Durchaus phantastisch und leidenschaftlich vorgetragen
Massig. Durchaus energisch
Langsam getragen. Durchweg leise zu halten

Ludwig van Beethoven *Sonata No 21 in C major, Op 53, Waldstein*
Allegro con brio
Introduzione: Molto adagio
Rondo: Allegretto moderato

舒曼

蝴蝶，作品2

舒曼在1832年4月從萊比錫寄出一封家書，在信裏請各人「盡快去看尚保羅《少不更事的年頭》的終章，因為《蝴蝶》會是這場化妝舞會的音樂演繹。」他所指的是尚保羅·里希特寫於1804年的小說裏的高潮，場景是懺悔星期二的化妝舞會。這一章題為「面具舞會」（在德語裏，「面具」一詞語帶雙關，亦作「幼蟲」解），替舒曼提供了多層意義。以音樂描述由幼蟲到蝴蝶的蛻變，同時象徵着小說幾個主人翁的轉變。

《蝴蝶》中的部份章節是舒曼較早期的創作，結構鬆散，大致上以D大調為本調重心，再配以重複出現的動機，但是經常轉變的本調重心及豐富的旋律素材，令早期的聽眾甚感迷惑。序曲以過渡樂段開始，代表幕徐徐升起，又或是一雙情侶高雅地走進舞池，然後跳着優美的圓舞。晚會中，一首首舞曲層疊而過；接着短小的 急板，好像清理舞池，迎接一位自視甚高，似乎很有份量的紳士到來一樣。

華貴的 旋律先在左手以八度奏出，然後是右手，樂思稍稍得到發展之後，新的舞曲又開始了。每一樂章都與前者對比鮮明：旋動的 活潑的快板 後是細緻的 如歌的小快板，緊隨着 樸素的 生氣勃勃的快板，最後 華貴的 樂調回到舞池飛快的轉了一圈，隨着夜愈深，對比愈加強烈，終於我們聽到熟悉的調子《祖父之舞》——一支舞會傳統上最後的樂曲。在這樂譜的末段，舒曼寫着：「舞會由喧鬧漸歸平靜」，而「鐘樓報來清晨六時。」

後來，有些人把《少不更事的年頭》直接當作樂曲的內容，舒曼對此不以為然，曾辯說他「以文本襯托音樂，不是反過來以音樂作襯托」。他的音樂與這本書的關係顯然複雜得多；《蝴蝶》雖然只是一小型作品，但卻是舒曼創作路的一個重要里程碑，在往後的10年，他把文學糅進更大的音樂創作，而在《狂歡節》(1834)及《大衛同盟舞曲》(1837)中，化妝舞會更再三成為虛擬的場景。

樂曲介紹：拜恩·湯臣
中譯：黃家慧

Robert Schumann

Papillons, Op 2

In a letter to his family written from Leipzig in April 1832, Robert Schumann asked that everyone “read the last scene in Jean Paul’s *Flegeljahre* as soon as possible, because *Papillons* is intended as a musical representation of that masquerade”. He was referring to the climactic scene of Jean Paul Richter’s *Fledgling Years* (1804), set at a Shrove Tuesday masquerade ball. This *Larventanz* chapter provided Schumann with several layers of meaning; with the metamorphosis from larva to butterfly (papillon) symbolic of the transformation of the novel’s main characters, now depicted through music.

Schumann had completed *Papillons* partly from pieces composed much earlier. Unified only loosely by the overall tonal centre of D major and recurring motifs, the constantly shifting tonal centres and wide array of melodic material bewildered many early listeners. The introduction begins with a passage that suggests a rising curtain, or perhaps a couple walking gracefully onto the dance floor, followed by a delicate waltz. With the evening underway, the individual dances cascade past. A brief *Presto* clears the floor for what seems to be a heavy gentleman who takes himself very seriously.

We hear this *Pomposo* melody first in the left hand in octaves, then in the right. The ideas are developed and then a new dance begins. Each piece is set in vivid contrast to the one that precedes it: a swirling *Allegro vivace* then a delicate *Allegro cantabile*; a *Semplice* followed by an *Allegro con brio*. Eventually *Pomposo* returns to the dance floor for a quick turn. Contrasts grow more pronounced as the night wears on and finally we hear the familiar tune of the *Grossvatertanz*, or Grandfather Dance, the customary final number. At this point in the score, Schumann noted: “The noise of the carnival dies away,” and “The tower clock strikes six.”

In response to those who were looking to *Die Flegeljahre* for a simple programme, Schumann soon became uneasy, writing that he had “underlaid the text to the music and not the reverse”. The relationship between his music and the book is certainly more complex. The slender proportions of *Papillons* belies the work’s importance as a starting point for Schumann, who would go on to blend literary and musical traditions in even greater works throughout the decade. Indeed, he used the masked ball as the figurative setting in both *Carnaval* (1834) and the *Davidsbündlertänze* (1837).

貝多芬

D小調第十七奏鳴曲，作品31/2《暴風雨》

此作品31寫於1803年，共由三首奏鳴曲組成，《暴風雨》是其中第二首。全套樂曲脫稿後，貝多芬曾說道：「我今後將用新手法寫作。」但所謂「新手法」只在其中兩首露出端倪，尤以《暴風雨》至為明顯。事實上，第一樂章的寫作手法可謂前無古人，因此貝多芬的好友兼傳記作者安東·辛德勒也問他此曲有何含義。

貝多芬答道：「含義？別問我。讀讀莎士比亞的《暴風雨》吧。」答得好，但且看席夫的話：「別在曲子裏找戲中人。在這裏，感覺重於音畫效果；有時甚至是哲學重於鋼琴。」

事實上，第一樂章開端就像戲劇裏的對話一般。貝多芬沒有寫慢速引子，反而要鋼琴慢慢泛起一池漣漪（作曲家還指明用踏板），共一小節半；長三小節半的答句立刻接上。這一問一答轉在另一調上重現。這時，主題突然現身。深沉的主題來勢洶洶，卻又突如其來地轉回開端的慢樂段，戲劇化得很。連串的斷奏和弦過後，以憤怒的巨響結束了這個樂章。

論戲劇化，第二樂章也不相伯仲。像全曲開端一樣，第二樂章也由漣漪似的和弦開始，然後按一般奏鳴曲式發展，但高低音區形成強烈反差。

終樂章可謂非同凡響。全樂章每一小節都出自開端的十六分音符樂句。織體一直延綿不斷，這個沒完沒了的節奏，比起主題，更讓聽眾難忘。

— 中場休息 —

Ludwig van Beethoven

Sonata No 17 in D minor, Op 31/2, *Tempest*

After finishing the three sonatas of this series in 1803, Beethoven remarked: “henceforth, I shall write in a new way.” But that “new way” was foretold in only two of these works — most notably this, the middle sonata. In fact, nothing had ever been written like the first movement, which is why Beethoven’s biographer and friend Anton Schindler asked him the meaning of the work.

“Meaning?” said Beethoven. “Don’t ask me. Read Shakespeare’s *Tempest*.” A nice answer, but as András Schiff has stated about the work: “Do not look for characters of the drama here. This is more feeling than tone-painting. And at times, it is more philosophy than piano.”

In fact, the opening of the first movement is like a conversation in drama. Instead of a slow introduction, Beethoven begins with a very slow rippling piano (he specifies the use of pedal) for a measure-and-a-half. This is answered quickly, for another three-and-a-half measures, and then the dialogue continues in a different key once more. Then suddenly, the main theme appears; this is a dark stormy theme which, with dramatic abruptness, suddenly reverts to that strange slow opening again. This is followed by a series of staccato chords before the work closes with a furious sound.

The second movement is equally dramatic. Like the beginning, it starts with a rippling chord, then continues in basic sonata form, but this time with great contrasts between the high and low registers on the piano.

The finale is extraordinary. Every single measure is derived directly from the very first 16th-note phrase and the texture, in a minor key, is unbroken. Instead of remembering a theme, one remembers this never-ending rhythm.

— Interval —

舒曼

C大調幻想曲，作品17

這首幻想曲不但曲式奇詭，而且為了符合舒曼本人天馬行空的想像，這位富文學修養的作曲家曾幾番更改樂曲標題、樂章標題和題獻對象：標題最初是《為貝多芬追悼會而寫的鋼琴大奏鳴曲》，題獻對象後來改為「法蘭茨·李斯特先生」，三個樂章原本以「廢墟」、「戰利品」和「棕櫚」為題，後來改為「廢墟」、「凱旋門」與「天國的星宿」。

在那浪漫主義掛帥的年代（約1836年），此等文學暗示大家都照單全收。舒曼身兼樂評人、詩人和作曲家（可惜他用器械輔助擴張指距時意外受傷，鋼琴技巧因而毀於一旦），憑藉閃現的靈感作曲；無論作品形式是什麼，他都很清楚那是「恰當的」形式。

第一樂章開始時是奏鳴曲式，中途卻變成「傳奇形式」，既莊重堂皇又優美動人；第二樂章是奇特的進行曲；第三樂章則像夜曲多於幻想曲。

樂曲開始時，除了愛情，還是愛情。舒曼給太太寫信道：「我未寫過更激情的樂曲：這首深刻的哀歌為你而寫。」第一大段是鬆散的奏鳴曲，接着是「傳奇」，最後是樂曲開端移位重複。「進行曲」令人振奮，主題仿如進行曲，並與附點節奏曲調交替出現；樂曲中段也見附點節奏曲調的影蹤。

終樂章是神秘、平靜又神聖的「天國的星宿」。鋼琴家索洛蒙稱之為「先前是擾擾攘攘地大起大落，現在則是心境平靜。」若要分析這個樂章的「曲式」，只會偏離樂章神髓。

全曲長30分鐘；也許真正的秘密就在於舒曼在扉頁引用的德國詩人奧古斯特·史萊格的詩句：「萬籟中，一個溫和的樂音，只有偷偷在聽的人才聽得到」。

Robert Schumann

Fantasie in C major, Op 17

Not only is this fantasy fantastic in form, but the literary Robert Schumann constantly changed the descriptions of the great work to fit his incredible vision. It was first titled '*Grand Sonata for Piano for Beethoven's Memorial*'. Then it was dedicated to 'Herr Franz Liszt.' The three movements were originally entitled 'Ruins', 'Trophies' and 'Palms', but this was later changed to 'Ruins', 'Arch of Triumph' and 'Heavenly Constellation'.

In the great age of Romanticism, around 1836, these literary allusions were all accepted. Schumann, as critic, poet and composer (his pianism was ended with an accident to his fingers when he used a machine to extend his reach) wrote his music in flashes of inspiration. And no matter what form they took, he knew that it was the 'right' form.

Schumann began the first movement in sonata form but in the middle changed to something more stately, though equally lovely, called 'in the form of a legend'. His second movement was a strange march. The end was more a nocturne than a fantasy.

The opening was pure love. "It is the most passionate I have ever composed — a deep lament for you," he wrote to his wife. The first section is a rambling sonata, then the 'legend' and finally a kind of transposed repeat of the opening. The 'march' is an exhilarating movement, alternating a march-like theme with a dotted-rhythm tune which is repeated in the middle.

Finally we have that mysterious, tranquil, blessed poem which ends the 30-minute work. Trying to analyse the musical form would only detract from what the pianist Solomon called: "the spiritual calm after the upheaval of the previous drama."

Perhaps the real secret of this work comes on the title page, where Schumann placed lines from the German poet August Schlegel: "In all the sounds of the earth, a quiet sustained note sounds for all those who listen in secrecy."

貝多芬

C大調第二十一奏鳴曲，作品53《華德斯坦》

此曲屬古今所有鋼琴作品中登峰造極之作。貝多芬1803年寫作此曲時首次使用88鍵鍵盤，並獻給自己的朋友華德斯坦伯爵。此曲又名《黎明》奏鳴曲；但樂曲一直驚險地平衡怒火與祝福、暴烈與美感，《黎明》一名跟這種完美的曲式並不相稱。

十三個一式一樣的C大調和弦先在低音區輕輕響起。這些和弦正是第一樂章的基礎，時而重現，時而變奏、時而轉調，但一直保持着嚴謹、深沉的張力。在三度音漣漪上浮現的第二主題似較愉快，完結時卻回到那些不祥的和弦，之後整段重複。發展部管弦樂效果甚重，貝多芬似乎要探索鋼琴每一種音色，即使回到13音動機也不例外。最後幾小節跟開端同樣輕柔，但結尾卻極響亮，完全出人意表。

第二樂章實際上是過渡樂段，全長只有28小節，以上行附點四分音符型為基礎，但最終未成氣候。偉大鋼琴家威廉·肯普夫形容為「神來之筆，照亮了大小調之間的朦朧狀態。」

隨着終樂章「輪旋曲」開始，第一樂章所有張力與神秘感都變成陽光。威廉·肯普夫形容這個樂章「像晨光中的神殿般光芒四射。」的確，主題不但充滿光輝，後來更變得熱力迫人，難度也變得更高，因為鋼琴家要毫不留情地以極高速度向鍵盤進攻。

可是貝多芬還嫌難度不夠，最後一段還加上「極急板（「盡可能地快」）的指令。這一段包含了「新型」鋼琴特有的高音以及惡魔似的節奏，直至一連串宏偉的和弦結束全曲。

除特別註明，樂曲介紹：哈里·羅爾尼克

Ludwig van Beethoven

Sonata No 21 in C major, Op 53, *Waldstein*

This is clearly one of the most towering works of all piano literature. Written in 1803 with the first use of the 88-note keyboard, it was dedicated to Beethoven's friend Count Waldstein. It was also known as the 'dawn' sonata, though this does no justice to its perfect form, always precariously balanced between rage and blessing; violence and beauty.

The first 13, never-changing C major chords played softly in the bass, serve as the basis for the first movement. They are repeated over and over again, sometimes with variations, sometimes in a different key, but always holding to that strict dark tension. The second theme, over some rippling thirds, seems more amiable but it soon turns into the foreboding beginning, as it comes to an end and is repeated. The development is less piano than orchestral and Beethoven seems to plumb every colour of the instrument, even as he returns to the 13-note motive. The last measures begin with the same soft touch, but Beethoven surprises us with a final loud bang.

The second movement is actually a transition, a mere 28 measures based upon a dotted quarter note, straining upward, but never quite reaching a life of its own. It was described by the great pianist Wilhelm Kempff as "a flash of genius, illuminating the twilight between major and minor".

When it continues to the *Rondo* finale, all of the tension and mystery of the first movement now change into a sunlit setting, what Kempff called "as radiant as a temple in the first rays of dawn". Certainly the main theme is not only glowing but in its transformation becomes even warmer — and far more difficult as the pianist has to assail the keyboard with merciless speed.

Just to make the challenge greater, Beethoven ends with the command *Prestissimo* — the fastest speed possible — which encompasses those extra high notes on the new piano and demonic rhythms right up to the last cracking chords.

Unless otherwise specified, programme notes by Harry Rolnick

尋找真理

Seeking the Truth

文：麥嘉倫

匈牙利鋼琴家安德拉斯·席夫很有自己的一套。他曾在《衛報》的一篇文章中，評論音樂學院的當前境況，認為院校「應該有更多真理（原文為法語「vérité」）。的確，法語「vérité」是「真理」的意思，但此詞同時令人聯想到「誠懇」和「真摯地對待生命」。簡言之，他主張音樂演奏首重豐富、人性化的情感表現和交流；若純以賣弄技巧為務，則與「真理」背道而馳。舉凡在這方面達不到他要求的演奏家，即遭唾棄。這種毫不妥協的態度其實是席夫的個人特色：他認為每個音樂家都應堅守最高藝術水平。

有時候，鋼琴家會被分為古典派與浪漫派兩大陣營，儘管這樣劃分有欠公允。顧名思義，古典派鋼琴家被視為沉著、精確、理智的藝術家，力求盡善盡美，以細緻見長；而浪漫派鋼琴家則熱情真摯、依靠直覺，在華麗的表達方式中追求深刻的情感。無論是好是壞，席夫有時會被歸類為古典派——因為他是以演繹巴赫（包括現場演奏和唱片）成名的。毫無疑問，席夫的演奏特質尤其適合巴赫的複雜織體，因為演奏巴赫不但要控制得宜，更要照顧多個對位線條。能夠在複調織體裡塑造拱型一樣起伏的線條，正是他的強項之一，演繹其他作曲家時也不例外。演繹莫扎特、舒曼、

by Michael McClellan

The Hungarian-born pianist András Schiff holds strong opinions. In an article that appeared in *The Guardian*, he commented on the current situation within music conservatories saying “there should be more *vérité*”. Of course, the French term *vérité* literally means truth, but Schiff was also invoking the word’s connotation of sincerity and trueness to life. In short, he was advocating an approach to musical performance that is, above all else, human in its expressiveness and concern with communication. Schiff contrasted *vérité* with virtuosic technique that is pursued as an end in and of itself, summarily dismissing performers who fail to live up to his expectations in this matter. Such an uncompromising attitude is typical of Schiff who holds every musician to the highest of artistic standards.

The world of pianists is sometimes—albeit unfairly—divided into two large camps: the Classicists and the Romantics. As the labels imply, the Classicists are assumed to be cool, precise, cerebral artists who strive for perfection and thrive on minute detail while the Romantics are passion-filled, heartfelt and intuitive performers who seek depth of emotion amid grand gestures. Schiff, for better or worse, is sometimes placed in the former category owing to the fact that he established his reputation through performances and recordings of the music of J S Bach. Certainly, Schiff’s personality as a performer is particularly well suited to the complex textures of Bach, which not only require great control but also an ability to attend to the multiple threads of counterpoint. One of his great talents is his ability



布拉姆斯和巴托克時，他都能塑造出層層均衡協調的聲音，既把音樂向前推進，又充滿清晰的理念。

席夫傾向精雕細琢，而且集中演繹大師的作品，因此樂評人有時將他視為保守派——說是「保守派」實在有點誤導，也太狹隘。誠然，他的唱片的確集中收錄公認的重要作品；至於如何演繹這些樂曲，他的態度卻十分開明。關於巴赫《十二平均律鍵盤曲集》，席夫寫道：「當然，一首傑作有數種不同的演繹方法，沒有『惟一』的正確演繹……最重

to project an arching sense of line within such polyphonic textures. Indeed, this ability is evident in any of the music to which Schiff turns his attention. His renditions of Mozart, Schumann, Brahms and Bartók possess the same balanced layers of sound that move music forward and imbue it with a sense of purpose.

Schiff's tendency to hone his performances and focus on works by master composers has occasionally led critics to regard him as a conservative, an identification that is a bit misleading and too reductive. Although it is fair to say that his recording career has focused on musical works that are firmly

要的是現代演奏家應當熱愛這些音樂，信賴自己的音樂品味與音樂本能。無論演奏方式如何，惟有全心全意、盡心盡力，才能把巴赫獨特的信息傳達給聽眾。」這種本質上很有彈性、不設限制的演繹態度，實在令人耳目一新，也很能反映席夫的個性。他不追求「終極」演繹，反而努力向觀眾傳達自己對樂曲的理解。

近年席夫開始灌錄貝多芬奏鳴曲全集，又談及他現以「重生的活力」處理這些作品。很多鋼琴家出道之初就以貝多芬32首奏鳴曲作為常規演奏曲目之一，席夫卻過了好一段日子才開始灌錄這些樂曲。只有像他這種著意要突顯樂曲妙處（也就是樂曲的中心）的藝術家，才會謹慎若此。從他仔細經營樂曲結構這一點看來，他的演奏充滿穿透力。但如果要用一個詞來概括他的貝多芬奏鳴曲演奏特色，那大概是「多變」。許多鋼琴家強調陰沉、自省，卻忽略了貝多芬常見的另一面：朝氣和愉快氣氛。這種氣氛藉活潑的幽默感和抒情性帶出。席夫則平衡了兩者。

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除特別註明，場刊中譯：鄭曉彤

ensconced within the canon, his attitude toward performance of those works is remarkably broad-minded. Writing about Bach's *Well-Tempered Clavier*, Schiff opined: "there are of course several ways of interpreting a masterpiece, and no solution is the *only* right one... What matters most is that the modern performer should love this music, and should above all have faith in his own musical tastes and instincts. Whatever his approach to performance it is only with complete dedication and conviction that he will be able to convey Bach's unique message to the listener." This attitude toward interpretation is refreshingly flexible and non-restrictive in nature and reveals much about Schiff's personality. He does not seek to realise definitive renditions of a work, but rather strives to create performances that will successfully convey his understanding of the music to an audience.

In recent years, Schiff began recording Beethoven's cycle of sonatas and speaking of the "renewed vigour" with which he now approaches these compositions. Unlike so many pianists who make the 32 sonatas a part of their regular performing repertory from the start of their career, he has taken rather a long time to begin recording them. Yet, this caution is typical of an artist who is deeply concerned with bringing out the craftsmanship that is at the heart of these sonatas. The results of his efforts may come as a surprise to many listeners. His performances are clearly informed by his previous work, as is evident from the care with which he creates a sense of structure. However, the single term that best characterises his versions of these sonatas is probably 'variety'. Schiff balances the dark introspection that many pianists emphasise with a youthful delight in the lively humour and lyricism that is much more common in Beethoven's music than is generally acknowledged.

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The full version of this article first appeared in *FestMag* 2007.